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anything else the world has to offer. Besides this, no other art was ever more full of human interest. The catalogue, written by Mr. Gookin, indicates something of the richness of this field. In addition to the very illuminating preface, many explanatory notes are given. But it was impossible to give more than a few of the customs, tales and legends illustrated, as to do so would have expanded the volume beyond reasonable limits.

The collection is arranged so as to facilitate study of the development of the master print designers' art and at the same time to minister to aesthetic enjoyment by the grouping of related works. Gallery 50 is given up to the "primitives" or prints in black outline with hand coloring, produced between 1675 and 1750. In Gallery 51 are shown the earliest color prints proper, the *beni-ye* in rose (*beni*) and green, printed between 1743 and c. 1755. In Gallery 52 a collection of prints by Kiyomitsu shows the changes in style from the *beni-ye* through successive phases of different color combinations, prints in three and four colors, and finally a few in full color. These cover the period from 1756 to 1765, only a few of later date being included. A notable showing of prints by Suzuki Harunobu (1758-1770) occupies the next gallery (53), and after viewing these the visitor should examine the fine lot by Koryusai (1768-1780) which are hung in the two adjacent corridors.

The collection is especially strong in important prints by Kiyonaga, which range from his earliest (c. 1761) to his latest works (c. 1790). These and a few by his imitator Shunchō fill the large Gallery 25. Adjoining this, in Gallery 26, is a small but very choice showing of prints

by Hokusai and a few by Toyokuni. These are not quite in historical sequence, but the number of galleries available made this slight departure necessary. In Gallery 27 Utamaro, Eishi, Shigemasa, Shunman, Kitao Masanobu and Sharaku, the masters of the last two decades of the eighteenth century, are represented by some of their most noted works. Two prints, with chocolate colored ground, by Eishi are masterpieces of great distinction, worthy to rank among the art treasures of the world. There are also two rare prints by Shunsho. Space was not available for exhibiting more works by this great artist and for the same reason no prints by Shunko, Shunyei or Ippitsusai Buncho could be shown. Some exceptionally choice prints, in Gallery 28, by the nineteenth century landscape artists, Hiroshige and Keisai Eisen, complete the exhibition. It is hoped that the members of the Art Institute and Chicagoans in general will accord the attention to this important exhibition that it deserves.

EXHIBITION OF ETCHINGS

IN Gallery 45, the permanent quarters of the Print Department, are installed the etchings and engravings which form part of the memorial exhibition of Buckingham prints. The proofs in this collection are from plates so widely known and so frequently and well described in many standard works on etching that further description of them seems almost unnecessary. All of the prints collected by the late Clarence Buckingham are of very fine quality; none but impressions of a high standard of excellence are found on these walls.

Albrecht Dürer is represented by



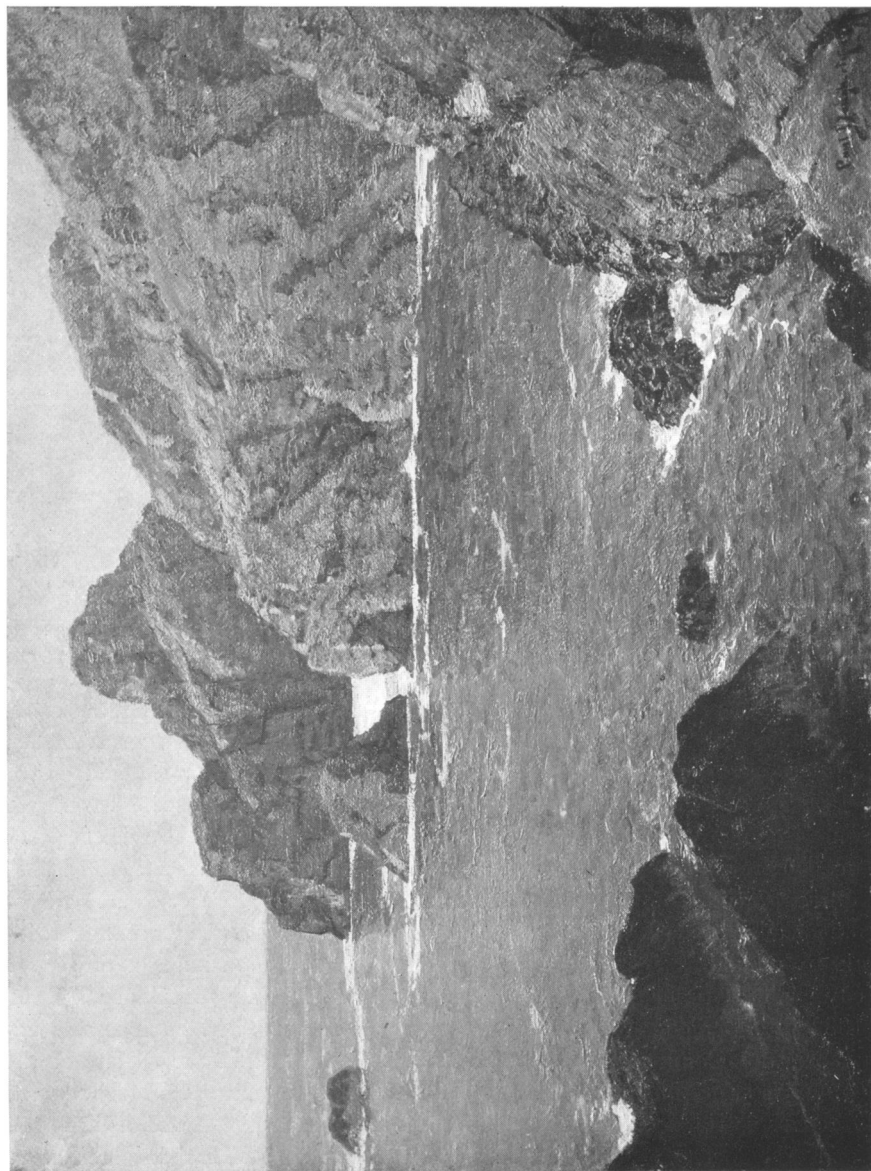
PRINTS BY TORII KIYONAGA
LENT FROM THE BUCKINGHAM COLLECTION

twenty-four engravings, the complete set of his famous Virgins being included in this list. Many of these prints are from well-known collections. "The Virgin crowned by an angel," the "St. Eustace," "St. Anthony before the town" and the "Coat of arms with the skull" are brilliant impressions from the Pierre Mariette collection, which was assembled as early as the middle of the 17th century (c. 1660). Rembrandt is represented by seventy-one etchings. These are hung according to subject in the middle alcove of the Print Room. The impression of the "Three trees," from the Julian Marshall and Dethomas collections, is an unusually fine one. The "Ephraim Bonus" is remarkable for subtle gradations in tone and brilliancy of color and the "Abraham Francken" finely exemplifies Rembrandt's individual method of chiaroscuro. This list should also include mention of the famous "Rembrandt leaning on a stone sill," and of the exceedingly good impressions of the "Bust of an old man with a long beard" and "Young woman reading." Among the other old masters there are two engravings by Schongauer, six by Lucas van Leyden, and the same number by Hans Sebald Beham, as well as etchings by Van Dyck, Claude Lorrain, Hollar, Ostade and Nicolaes Berchem.

There are about one hundred etchings by Whistler, covering a wide range of subjects and giving a fairly comprehensive survey of his work, from the early plates

in which he was following Meryon's ideal to his late prints which illustrate so well the art of omission and the utmost economy of means in producing an etching. The Venice set is represented almost in its entirety. Twelve impressions of the Whistlers are from the collection at Windsor Castle. Charles Meryon is represented by fewer etchings, but the thirty prints shown are exceedingly fine. Two states each of "St. Etienne-du-Mont," "La Pompe Notre-Dame," "Le Pont-au-Change," "Le Ministère de la Marine" and rare impressions of the "Morgue" and "L'abside de Notre-Dame" should receive special mention. As in the case of the Rembrandts and Whistlers many of the etchings by Meryon are from well-known European collections. The etchings and mezzotints by Seymour Haden, about fifty in number, acquaint the visitor with many rare trial proofs and early states of some of Haden's best known plates. Among these is the fourth trial proof of his largest etching "Calais Pier," which was executed for mezzotint but finally published as an etching because it was carried so far in that medium. In the group of nineteenth century artists Claude Ferdinand Gaillard is represented by six engravings, all extremely rare and wonderfully brilliant impressions.

This exhibition of etchings and engravings will remain on view in the Print Room until early in March.



STORM QUIET—By PAUL DOUGHERTY
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1914